

22 \$MILTC ZOLA, NOVELIST AND REFORMER

little if any fronting on the part of that splendid prodigal the, great Pumas, who now issued his "Chevalier d'Harmen-tal," an inferior work, no doubt, yet one which showed traces of the lion's paw, Sue's contribution to the literature of "1840, " La Vigie de Koat-Ven," is now almost forgotten ; so is Li'gouvtj's " Edith de Falstm," though it ran through several editions. Doubtless one of the most popular novels of the day was still Charles de Bernard's best work, "G-erfuxifc," the fifth edition of which now came from the press. (,k»orge Sand, for her part, was penning a minor work, " Paulino "; Soulei was building his " Chateau des Tyrdndes"; and Mtfri-in&», diUident and painstaking, was copying and modify-ing, sixteen times in Biieeession, his still familiar tale of " (Jolomba.¹* Stendhal had given last " Chartreuse des Parnw " to the world *in* the previous year. Flaubert was but a young man of nineteen, travelling in southern France and plunging, at Marseilles, into a transient love affair, which was to miggeBt; an episode of " Madame Bovary." Finally, in that flame year, 1840,—• "within six weeks after the birth, of ffimilo Xola,—Alphonso Daudet, who was destined to become his friend, and, in a souHtJ, his rival for fame, came into the world at Ntmes in Provence.

In these two, Zola and Daudet, was repeated

a phenomenon often observed in the history of French literature: the advent of a superior man of strong masculinity, attended or soon followed by that of another, distinguished by femininity of mind. Thus Corneille and Racine, Voltaire and KOUH-BOUU, Hugo and Lamartine, Very similar was the *aceou ^I*:-* *went* of Zola and Daudet, who, the one appealing to the reason, the other to the heart, stood in the domain of fiction, at least at one period of their careers, head and shoulders